

**Giovanni in
LONDON;
PRICE SIXPENCE.**

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LIFE AND ADVENTURES

OF THE CELEBRATED

LADY BARRYMORE,

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**THE CELEBRATED POETICAL
EFFUSION,**

**ARMSTRONG'S ECONOMY
OF LOVE.**







SCENE IN GIOVANNI IN LONDON



ON.

Duncombe's Edition.
GIOVANNI IN LONDON;
OR, THE
Libertine Reclaimed;
Embracing all the
SURPRISING ADVENTURES
OF THAT
CELEBRATED CHARACTER,
Described with
SONGS, DUETS,
CHORUSSES, &c.
As Performed at
The Theatres Royal;
BEING A
BROAD, COMIC, EXTRAVAGANZA
ENTERTAINMENT
In Two Acts,
Comprising a grand Moral, Satirical,
Tragical, Comical, Operatical, Melo-drama-
tical, Pantomimical, Critical, Infernal,
Terrestrial, Celestial, or one word in all,
Gallymaufrical Ollapodridical
BURLETTA SPECTACLE.

London:

PRINTED AND PUBLISHED BY DUNCOMBE,
19, *Little Queen Street, Holborn.*
PRICE SIXPENCE.

DRAMATIS PERSONÆ.

Don Giovanni (*Libertine reclaimed*) Mad. Vestris
 Leporello (*his Valet of all Work*) . Mr. Harley
 Mr. Finickin (*amorous Haberdasher*) Mr. Mercer
 Mr. Dep. English (*Com. Councilman*) Mr. Gattie
 Pluto (*King of the Infernal Regions*) Mr. Webster
 Mercury (*Messenger to Pluto*) . . . Mr. Douglas
 Charon (*Ferryman at Styx*) . Mr. G. Smith
 Firedrake (*a singing demon*) . . Mr. Randal
 Drainemdry (*Landlord of the
 Magpie and Punchbowl*) . . Mr. Willmott
 Porous (*a Coachmaker*) . Mr. W. H. Williams
 Simpkins (*an eminent Tailor*) . Mr. Turnour
 Popinjay (*Foreman to Finickin*) Mr. Yarnold
 Proserpine (*Queen of Infernal Regions*) Miss Cooper
 Mrs. Leporello (*wife to Leporello,
 late Donna Anna*) Miss Cubitt
 Miss Constantia Quixote (*a young lady of
 fortune and romantic ideas*) Miss Forde
 Mrs. English (*Deputy's young wife*) Mrs. Orger
 Mrs. Drainemdry } Mrs. Harlowe
 Mrs. Porous . . } *Rescued Souls* Miss Phillips
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 ditors, Debtors, Musicians, Banditti, Punch and Judy,
 Old Maids, Quakeress, Officer's Widow, &c. &c.

GIOVANNI IN LONDON.

ACT I.

THE Piece opens with a grand emblematical view of the Infernal Regions by fire and torch light—Demons and Giovanni discovered in the midst of them—all come forward and sing the following

AIR AND CHORUS.

FIRE Drake, GIOVANNI, and DEMONS.

Tune—Fly not Yet.

FIRE Drake.

Come along, 'tis just the hour,
When Demons have the greatest power
To feed the Libertine's desires,
And make him burn with real desires,
So bring your flambeaux near.

GIOVANNI.

Oh pray! oh stay!
No log am I; your flames restrain;
Burn not yet, for oh! 'tis pain;
Then take your links away.

DEMONS.

Nay, nay! Nay, nay.
We are just like gas-lights here,
We always burn when night is near;
Make *light* of it we pray.

The Music of most of the Songs in this Extravaganza
is sold by Dancombe, 19, Little Queen-street.

CHORUS.—FIREDRAKE and DEMONS.Tune—*Round about the Maypole.*

Round about the sinner let us trot,

Scot,

Lot,

Hissing hot.

Turning,

Burning,

Torching,

Scorching,

Perplexing, vexing, and what not,

Round about the sinner, &c.

Giovanni now addresses them in hopes
of mitigating his torments in the fol-
lowing**AIR.**Pray, Demons, please to moderate the
fury of your fire,Nor flash those sparks of sulphur from
each link ;Remember, I'm but flesh and blood, and
kindly check your ire,And, 'pon my soul, I'll treat you all to
drink.

Ply me,

Try me,

Prove me, ere you fry me ;

Do not roast me,

Pray but toast me ;

I'll soon find the chink.

Pray, Demons, please, &c.

The Demons now exit, threatening
greater torments upon their return;
a female Fury being left behind,
Giovanni makes love to her as follows :

AIR.—*German Melody by Kunzen, from*
• Die Weinlese •

Gentle Fury, see me languish,
And in pity quench my flame :
Lovely Brimstone, ease my anguish,
No tongue my warmth can name ;
I burn, I burn,
Gentle Fury—yes,
Burn with a flame I must not express.
Pretty Devil, oh be civil !
I am sorching with love !
I'm on fire, with desire,
Then a *match* let it prove.

Being, as he supposes, just upon the
point of winning her, a second female
Fury enters: being now between them
both, flirting with either as occasion
serves, he addresses them in a playful
manner as follows :

AIR.—*I've kissed and I've prattled.*
I've kiss'd and I've prattled with fifty she-
devils,
And chang'd them *sans ceremonie* ;
But of all the sweet Furies that e'er drove
man mad,

Floor of Brimstone's the Fury for me.

[*To 1st Fury.*

Cream of Tartar's the Fury for me.

[*Aside to 2nd Fury.*

The Queen now enters, (being also in love with Giovanni) in search of him, and seeing him with the furies is seized with jealousy, and calls her attendants in a passion. Pluto hearing the uproar, suddenly appears; a dragon descends in a shower of fire, bearing Pluto's sceptre; he enquires the occasion of the disturbance. On being informed he says, Giovanni has made even 'Hell too hot to hold him;' he will therefore instantly return him to the upper world. The Demons turn him out, singing

CHORUS. DEMONS.—*Turn out.*

From our regions infernal turn out turn out

From our regions infernal turn out;

Since first here you came,

You've set Hell in a flame,

So now, Giovanni, turn out, turn out.

The Scene now changes to the River Styx by Twilight.—The following Glee is heard sung, by condemned souls, behind the Scenes.

GLEE. Tune—*Canadian Boat Song.*

Ply the oar, Charon, and speed the boat,

While o'er Styx' dusky waves we float—

Erebus' tide ! the trembling moon
Will see us in Purgatory soon.

During the singing of the glee, Charon arrives in his boat, bringing a Lawyer and Counsellor ; upon being paid his fare, calls to Mercury to introduce them to Pluto. At this moment the Chorus of Furies are heard upon turning out Giovanni, who now enters from the regions below, followed by Devils. Upon seeing Mercury and Charon, he tells them to congratulate him on his escape, but cannot prevail upon Charon to row him back to the world without his fare, which Giovanni not being able to pay, he leaves him to fetch three ladies who are waiting for him on the other side the river ; he quickly arrives with them, and upon asking for his fare they give him ■ 1*l*. note, which he cannot devise the meaning of, and while asking Mercury to give him change for it, Giovanni takes the opportunity of getting into the boat and escapes, taking with him the three ladies. The Scene now changes to the *Magpie and Punchbowl* Public House. Giovanni, with the three ladies, and enter looking into the Tap discover their husbands drinking and

making merry on account of their death—they stand aside—the men enter and sing the following

TRIO. Tune—*My Lady's Nag*.

We are three jolly widowers, that have
just lost our wives,

And ne'er since we were bachelors, so
blest have been our lives ;

They lie in yonder church-yard, and there
we'll let them be,

Peace to their souls, they're now at rest,
and so for once are we. Tol de rol.

Leporello enters from the Tap singing

STAVE. Tune—*Galloping dreary dun*.

A master I had—a wicked and sly

Amorous fighting Don,

He's gone to the Devil, and so won't I ;

No, I'll take care of Number One.

They congratulate each other on the death of their wives, and drink 'The King, Old England, and Liberty,' except Leporello, who drinks 'The King, Old England,' and—you'll excuse the 'Liberty'—my wife is not dead yet.—

They request him to relate the life of Giovanni, his master, before he *went down stairs*. 'I will, (says Leporello)

I'll be liberal; I'll give him a character, altho' he did not give me one.'—

Preferring, as he says, verse to prose, he sings

LIFE OF GIOVANNI.

There liv'd in Spain, as stories tell oh,
One Don Giovanni,
Among the girls a deuce of a fellow ;
And he had a servant they call'd Leporello
With his primo, buffo, canto, basso,
Heigho, sigh'd Don Giovanni.
He serenaded Donna Anna,
Did Don Giovanni,
He swore she was more sweet than manna,
'Then into her window he stole to trepan her,
With his weedle, tweedle, lango, dillo,
O wicked Don Giovanni !
The Commandant, her guardian true,
Caught Don Giovanni ;
Says he you're a blackguard, run sir, do.
I will, says Giovy, and then run him thro',
With his carte-o tierce-o thrust-o pierce-o
And away run Don Giovanni.
A wedding he met, the bride gan to woo,
Fie, Don Giovanni !
I am running away, will you run away too?
Said he. Yes, says she, I don't care if I do,
With my helter, skelter, questo, presto,
What a Devil was Don Giovanni !
To a church-yard he came, being once at
a loss,
Lost Don Giovanni, [stone horse,
Where the Commandant's statue sat on a
Like King Charles's statue that's at Cha-
ring Cross, [cheon,
With his saddle, bridle, falchion, trun-
Will you give me a call? said Giovanni.

To call on Giovanni, the statue was'nt slow,
 Bold Don Giovanni!

Will you sup, Mr. Statue? said he:—it
 cry'd No, [below,

For you must sup with me in the regions
 Off my brimstone, sulphur, pitch-oh,
 smoke-oh.

I'll be damn'd if I do, cry'd Giovanni!
 After commenting on the adventures of
 Giovanni, the three husbands sing

TRIO.—THE THREE HUSBANDS.

Air—From Love in a Village.

Oh what pleasure will abound
 When my wife is under ground!
 If they cover her, I'll dance over her,
 Tol lol lol.

Leporello boasting what he would do if
 his master was present, suddenly turn-
 ing espies him and the three ladies—
 they are all amazed—but agreeing to
 stand by each other, they denounce
 them as impostors, and it is not until
 Leporello has received a whipping
 from Giovanni, that he will acknow-
 ledge him as his master. Then is given
 (the women taking the men by the ears)

SISTETTO. *Tune—Deadly Lively.*
Mesdames and Messrs. Drainemdry,
Porous, and Simpkins.

You cruel perjur'd villains!
 Oh, zounds, let go our hair!

Disown your lawful wives now,—you
scoundrels, if you dare!

Our wives! a pretty joke---it is some
hoax, that's clear,

Their bodies in the church-yard lie.

Yes---but our souls are here.

Tol, lol, lol, de rol, &c.

The husbands, however, will not agree
to take their wives back again; and
they call the neighbours to their as-
sistance, who sing

CHORUS OF NEIGHBOURS.

Tune—*O dear! what can the Matter be.*

Here, here, what can the matter be?

Dear, dear, what can the matter be?

Oh dear, what can the matter be?

What's all this hubbub, we pray?

TRIO.—Messrs. DRAINEMDRY, POROUS,
and SIMPKINS.

This fellow has come from the regions in-
fernal,

And brought back our wives, who as dead
were as door-nail, [nal;

Disturbing our quiet with click clack eter-

To the round-house pray bear them away!

CHORUS OF NEIGHBOURS.

Hey! what! brought back your wives to
you? [too?

Why not?---Mayn't he bring our's back

We'll not have with him that may.

Upon hearing the particulars the neigh-
bours will not interfere, most of their

wives being also buried. They retire,
and the husbands and wives become
friends upon singing

GLEE and GRAND CHORUS.

Tune—Away with Melancholy.

Away with fight and quarrel,
Black eye, crack'd heads, that bring ;
Let us attack the barrel,
And jollily, jollily sing——Tol, lol.

Let's drink, like hearty fellows,
Our Country and our King,
Burn old King Rose's bellows,
And jollily dance and sing——Tol, lol.

The Scene changes to St. Giles by gas-
light. Mrs. Leporello enters with a
little Leporello in her arms—nursing
the child and singing

AIR. *Tune.—Oh, Rest thee, Babe.*

Oh hush thee, my darling, the hour will
soon come,

When thy Sire from the ale-house half-
drunk will reel home ;

Oh rest thee, babe, rest thee, babe, sleep
when you may, [to pay.

For when he comes, there'll be the devil

Mrs. Leporello retires —Giovanni and

Leporello enter. Giovanni enquires
after Leporello's wife and squalling
Fanny, the ci-devant Spanish Bride,
who comes forward from a green stall,
when they sing

TRIO. Tune—*Young Love.*

Solo.—LEPORELLO.

Your love she lives in yon humble shed,
Where turnips selling,
And 'greens oh' yelling,
She gets a daily bit of bread.
And wild and sweet is the life she has led;
Her stall has flourish'd,
Her barrow's nourish'd
The natives with savoys and beans;
For working folks must still be fed;
And pickled pork eats best with greens.

GIOVANNI.

Zounds! what poor wretch is this I spy,
Who has come hither
Her sweets to wither;
Her beauty now is all my eye;
Plague on't, don't lett he witch come nigh.

FANNY.

Dear Don Giovanni,
Don't scorn poor Fanny;
All day my greens for you I'll cry.

GIOVANNI.

My once lov'd Fanny, cry away,
But not for me—no, faith—good bye!
Fanny, in continuation with Leporelló,
sings

DUETTO. Tune—*Wapping old Stairs.*

FANNY.

Your Fanny has never been false, she de-
clares, [you—
Since the man on the horse came and took

GIOVANNI IN
LEPORELLO.

Down stairs.

FANNY.

When you vow'd that you still would con-
tinue the same,
And you gave me the ridicule worked
with your name.

Fanny now endeavours to remind the
forgetful Don of their former inti-
macy, and the many happy hours
they had spent together in Spain, for
which purpose she sings, and is re-
plied to by Giovanni in the following

DUETTO.

FANNY.

Oh remember the time in La Mancha's
plains,
I had just been to church to be wed,
When you swore that my Bridegroom
wasn't burden'd with brains,
And clapp'd two huge horns on his head.

GIOVANNI.

Oh yes, then you were sweet as the breath
of the south,
And I thought you were truly a prize;
But now crying greens, Fan, has widen'd
your mouth,
Crack'd your voice, and dimm'd your
bright eyes.

The Tune of the Duetto continues as a
Waltz, and poor Fanny is waltzed off
by Leporello. Mrs. Leporello is

heard singing the air of *Oh hush thee*, as before. Leporello says 'There sir, that's my wife's voice, Mrs. Leporello ; she is singing to little Leporello in my absence, wishing to instil into his infantine mind the virtues of his father.' He informs Giovanni of a grand masquerade, who is undecided what character to go in. 'What character !' Leporello replies, 'any character is better than your own ; but if you wish to be a beau, you must take a lesson from me—only listen sir.'

SONG. Tune—*Quite Politely*.
If in London Town you'd live,
Quite politely, quite politely,
Let me, Sir, this lesson give,
And be complete a Beau, Sir ;
Cossacks you, like sacks must wear,
In a Brutus cock your hair,
And wear of Wellingtons a pair,
To shine from top to toe, Sir !
Tol de rol, &c.

You must get a pair of stays,
Like the Ladies, like the Ladies,
Through an eye-glass, still must gaze,
And stare at all you meet, Sir ;
With sham collar hide your nose,
Wear false calves like other Beaux,
And still a brazen front disclose,
With brass heels to your feet, Sir.

To the Opera you must go,
 Don Giovanni, Don Giovanni,
 And talk as fashionables do,
 Most loudly while they're singing ;
 With your tailor debts contract,
 In the Bench for three months pack,
 Get out by the white-washing Act,
 And be as clean as ever.

The scene now changes to superb Masquerade, the stage being fitted up in an elegant and tasteful manner with variegated lamps. Miss Tree advances from the centre, and dances an admirable Pas Seul—Constantia enters, followed by Finickin: they sing a

DUET.

Tune—Oh ! thou wert born to please me.

Con. Oh, thou wert born to tease me!

Fin. Nay, don't say so, my love.

Con. I'm sure you'll never please me.

Fin. I'll sure your pleasure prove.

Con. Oh ! never, never !

Fin.

Fie, Miss.

Con. You cannot !

Fin.

Pr'ythee try Miss !

Con. 'Twould be to little purpose, you
 namby pamby thing !

Fin. Oh, cruel ! from my tester I very
 soon shall swing.

Finickin continues in dumb shew to plague Constantia.—Leporello and

Giovanni enter—Leporello, pointing to Constantia, sings

AIR—*See that pretty Creature there.*

See that pretty creature there,
Oh, how charming, oh, how fair ;
Hug her, kiss her, Sir, for zounds,
She's got thirty thousand pounds.

Giovanni approaches Constantia, making love to her, much to the chagrin of Finickin, whom Leporello impudently annoys, endeavouring to engage his notice, that he (Finickin) might not perceive the attentions of Giovanni to Constantia, who sing the following

DUET. Tune—*Voulez vous dansez.*

GIOVANNI.

Will you dance with me, dear Ma'am'selle,
Cheer my heart, nor
Slight your partner,

I can Quadrille and Waltz as well,
La poule et la finale.

In the waltz our forms we'll twine,
Thine to mine, and mine to thine ;
And all as sweet,

Our hearts shall meet,
Should we in love's circle join.

Con. Willingly, Sir, with you I'll dance,
Cheer your heart, nor

Slight your partner ;

For ah, who could refuse to prance,
Requested so genteely !

C

Finickin dances to the tune of the Duet—Leporello, taking hold of the flaps of his coat, dances also, at the same time pulling him off the stage—Giovanni and Constantia retire together—Leporello and Finickin re-enter, and sing the following

DUET. Tune—*Blue Bells of Scotland.*

Fin. Oh where, and oh where is my own dear maiden gone?

Lep. She's gone with Don Giovanni, and won't a maid return?

Fin. Then its heigho! my poor heart, for she's left me all forlorn.

Finickin in despair says, 'Oh! which way did they take her? which way did they take her?' Leporello laughing at him replies, 'She's gone to Long Acre, along with a baker.'—Finickin rejoins, 'Oh! oh! did she so; then I'll soon overtake her.' (*he exits.*) The characters then mix together, and present to the audience that scene of confusion, fun, wit, and irregularity, so often witnessed at a Masquerade. The Curtain falls upon this scene, and closes the Act.

ACT II.

SCENE 1. represents Chalk Farm by day-light. Giovanni and Leporello enter with pistols, Giovanni being engaged in a duel with Mr. Florentine Finickin, he having challenged the Don on account of Miss Constantia—Shortly afterwards Finickin arrives, attended by his foreman Popinjay, as his second—they wish to accommodate matters with Giovanni, but nothing but a duel will satisfy him—Finickin and Popinjay express much anxiety at the non appearance of Lavender, the Police Officer, whom they had secretly informed of the circumstance. Not being able to delay the time any longer, Leporello is ordered by his master to measure the ground. Popinjay requests him to take as long steps as possible, saying he is ‘most excruciatingly alarmed.’ Giovanni and Finickin take their ground and fire together, Giovanni singing

AIR—*Black Joke.*

Our ground we have taken, our pistols we
have, [give
We have nothing to do but the signal to
Of one, two, three---fire away!

c 2

So, dear sir, your best I'd advise you to do;
For if you don't wing me, faith, I shall
wing you. [hand,

Now ready, sir, stand, take your pistol in
For I'm going to sing out the word of
command—

Hip—one, two, three---fire away :
Popinjay and Finickin fall the moment
they hear the report as if killed—after
some time they get up, declaring they
are most certainly wounded somewhere,
although they cannot exactly state
where, at the same time observing
they are perfectly satisfied. Giovanni
however says he is not, and nothing
less than a written renunciation of the
lady on the part of Finickin will ap-
pease him—they all retire into the
house to write it. Deputy English
enters, as if taking a walk with his
young wife, the Deputy singing

AIR.—*The Roast Beef of Old England.*

I'll get me a pipe, and I'll get me a pot,
And in that rural box there, I'll sit and
I'll sot, [I've got

And I'll not budge a foot till my dinner
Off the roast beef of Old England,
Off the Old English roast beef.

The Deputy exits into the house. Don
Giovanni enters, and perceiving Mrs.
English, falls immediately in love with
her—they sing the following

DUO and CHORUS.

Giovanni.

Merrily every bosom boundeth,
Merrily oh, merrily oh,
Now Giovanni's freedom soundeth,
Merrily oh, merrily oh ;
Here the pistol's balls fly more fleetly,
Here the syllabubs eat more sweetly,
Everyjoy this place surroundeth,
Merrily oh, &c.

Mrs. English.

Cheerily now from Hampstead's valley,
Cheerily oh, cheerily oh,
Over Primrose-hill we'll sally,
Cheerily oh, cheerily oh :
If a charming girl won by bravery,
Sweeter be than one kept by knavery,
Round Giovanni's pistol rally,
Cheerily oh, &c.

The Deputy re-enters, and is much amazed to find a man so free with his wife ; upon discovering him to be Giovanni he takes him by the hand, and introduces him to his wife as the famous Don Giovanni, a foreigner and a singer, and so, like a true John Bull he is happy to see him, and invites him to his house.

The scene changes to a street by starlight, the Deputy's house in the centre. Constantia, who is a ward of the De-

puty's, enters from the house, and expresses her love for the Don—she retires upon the approach of Giovanni, who enters and says, 'That although he loves Constantia in his heart, he cannot get Mrs. English out of his head,' he enters the house. Leporello with a ladder and a lamp, now comes to his assistance, as he says in the following

SONG. Tune—*High Randy Dandy, oh.*

Giovanni is leading his usual life ;

Oh, he's a frolicksome dandy O !

He's come here to make love to another
man's wife,

As sweet as sugar candy O !

Three bottles he drank at ■ tavern to-day,

Oh, he's a tipsy dandy O !

So 'tis odds, but there'll be the devil to pay,

What a galloping roguish dandy O !

I've brought him a ladder, and brought
him a lamp,

To fight the Cockney dandy O !

For a notion I have when he means to
decamp,

That he'll find them devilish handy O !

I don't know how 'tis, but I feel to-night

Not to be quite so handy O !

So I'll off to the whiskey-shop, down by
the right,

And I'll chalk up a quartern of brandy O !

Leporello, upon finishing his song, knocks at the door and runs away. Giovanni comes out to see who knocks, but finding no person at the door returns and discovers it is fastened. The Deputy enters, and seeing a man so near his house, wishes to find out who it is. Giovanni hearing some person, supposes it to be Leporello, and discloses to him his amour with Mrs. English in the following

DUET.

Tune—*Chason d'Amour*, (pushing on.)

Giov. I gave her kisses one,
Half afraid ;
I gave her kisses one,
She frown'd, and cry'd Have done ;
But go on, her pretty blue eyes plainly said.
I gave her kisses two,
Bolder grown,
I gave her kisses four—

Dep. Oh, zounds ! I'll hear no more !
I've heard too much already, Mr. Don.

The Deputy, enraged calls the watch. Giovanni escapes, and scene changes to the outside of Westminster Hall. Constantia and Leporello enter disguised as Counsellors, being retained by Giovanni as his Counsel in the action for Crim. Con. brought against him by

the Deputy. On the Don's entry they ask him for their fee, as follows:

TRIO. *Tune—Soldier give me one pound.*

Lep. Giovanni, give me one pound.

Con. Giovanni, give me two.

Lep. Trial it comes on to day

Con. And nothing we can do.

Lep. You must give a fee,
Both to me—

Con. And me.

Lep. & Con. For oh, the law's a mill that
without grist will never go.

Giov. Lawyer, there is one pound, [*to Con.*

Lawyer, there are two : [*to Lep.*

And now I am without a pound,

Thanks to law and you.

For oh ! I feel the law

Has clapp'd on me its paw ;

All. And oh, the law's a mill that without
grist will never go.

Giovanni wishes to have their opinion of his case—they tell him it is a decided maxim with them not to give a decided opinion upon any undecided point, but however 'It is,' Leporello says, 'my decided opinion in the present case, that you will either win the cause or lose it. Come along my learned brother.' They leave Giovanni solus, who sings

AIR. Tune—*Woodpecker*.

I knew by their wigs that so greasefully
curl'd

Adown their lank cheeks, that they
wanted a fee, [world,
And I said, if I had but a pound in the
These devils of lawyers would take it
from me. [I fear ;

All was still in the Court, not a sound did
But the Bailly quick tapping my shoulder,
oh dear !

Leporello and Constantia enter as if
from the Court ; Giovanni enquires of
them the fate of his suit ; Leporello
tells him it is lost, damages £10,000.
A great deal of money, the Don ob-
serves, for a mere kiss. Leporello re-
plies, ' Why yes, so we thought, but
had it not been for the talents of me
and my learned brother, it would have
been double. Good bye, Don ; we
are now going to tax the costs. Come
along my learned brother.' Giovanni
being left, deploras his case and shat-
tered finances, not having, as he says
a home to go to. Nokes, a bailiff of
the Court, enters, and overhearing
Giovanni, he says, ' I'll find you a
home, a snug one in the King's Bench,
and you know you can write to your
friends and tell them you are going to

Bath, or Putney, or to Seringapatam,
or any where else; why bless you, it
is but merely crossing the water!' He
sings

SONG. *Over the Water to Charley.*
Over the water and over the bridge,
And into the King's Bench, Giovanni;
And over the water we now must trudge,
Or get in a coach Giovanni.
Giovanni, you love ale and wine,
Giovanni you love brandy,
Giovanni you love a pretty girl,
As sweet as sugar-candy.
They exit, and the scene changes to the
interior of the King's Bench prison—
the Debtors are discovered playing at
rackets and singing

CHORUS OF DEBTORS.

Tune—*Peggy of Derby, oh!*
Oh, laugh at the hour,
When, in John Doe's power,
We debtors to the Surrey College came—
Let's hasten to our play,
Three months soon will pass away,
What is life after all but a racket
game?

Giovanni is brought in by Nokes; he
is welcomed by the Debtors, telling
him it is a place of ease and quietness;
for Lawyers, Duns, nor Bailiffs dare
show their faces there. Giovanni re-
ceives a letter from Constantia, con-

taining money for present use, and expresses her constancy to him, and her intention of paying the damages for him. The Don retires and Leporello enters; is taken by the Debtors for a Counsellor, and preparations are made to toss him in a blanket; but upon discovering himself he escapes, promising to introduce them to a friend of his, Counsellor Screw, who enters, and is immediately seized and tossed in a blanket. The scene changes to the outside of Westminster Hall.—Giovanni enters, attended by Constantia, on his way to appear before the Commissioners, for the purpose of taking the benefit of the Insolvent Act. Several of the Don's creditors wish him to make a composition, to which Constantia replies as follows;

AIR.—*Cease your funning.*
Cease your dunning,
Serjeant Running—
Ton shall set Giovanni free :
Then how soothing,
Owing nothing,
What a happy man he'll be !
Leaving roving,
True to loving,
True, he'll to Constantia be.

Giovanni then sings the following

ADDRESS TO HIS OPPOSING
CREDITORS.

Duns, that give Giovanni trust,
Duns doubt not I shall be just,
But take the benefit I must,
For 'tis for liberty !

Now's the day, and now's the hour,
See the bailiff grimly lour,
See approach the Sheriff's power,
Writs and slavery.

Who would be a debtor, eh ?
Who in the King's bench would stay
Who would be confin'd all day ?

Let him prisoner be !
Who for the Insolvent laws
Freedom's schedule freely draws,
Freemen stand in freedom's cause,
Come, and on with me.

Giovanni makes his exit, to appear
court, and in a few moments return
free, followed by many of his cre
tors, upbraiding him. Scene chang
to Charing-cross. Leporello ente
and says, now his master is free he
at his old tricks again, and runni
after all the pretty girls he meets. **L**
perceives the statue of King Char
on the horse, and says it is somethi
like the statue of the Commandant

Spain; perceiving the Don approaching, he gets up on the statue, and when the Don enters, much to his astonishment, accosts him as follows:

BALLAD.—(*very ghostly.*)

Tune—*Barney, leave the girls alone.*

Giovanni leave the girls alone,
For oh your tricks move stock and stone;
Giovanni, leave the girls alone,
And quiet let them be.

Pluto, put the kettle on,
~~Pluto~~, put the kettle on;
To supper once I ask'd the Don,
I'll ask him now to tea.

Giovanni horror-struck, thinking the statue of the Commandant has followed him from Spain, promises to amend and reform his life altogether, rushes from the scene. Leporello descends, and hearing from his master the good effect it had upon him, calls him back in a seeming fright, and tells him the 'marble man,' had spoken again; the Don being now assured it is no illusion, again professes to alter his course of life, and wishes to get a wife—one that has a fortune. Leporello informs him he is acquainted with just such a one, a lady who has a fortune of thirty thousand pounds, and is dying for him;

he agrees to see her; they intending to visit her make their exit, when the scene changes to a chamber, and Mrs. Leporello is discovered disguised as an old woman, to which she has consented by desire of Constantia; who is anxious to discover whether the Doctor is sincere in his love for her. Mrs. Leporello, after adjusting her dress and fan, comes forward and sings the following

SONG. Tune—*Nobody coming to woo*

A maid at sixty-six
Must not refuse a man :
But ah, not a soul can I fix,
Though I'm sure I do all that I can.
Oh dear, what will become of me,
Dear, dear, what shall I do?
Nobody coming to marry me,
Nobody coming to woo !

Leporello enters, introducing Giovanni as a suitor to the supposed rich old woman; Giovanni shows much reluctance in addressing her, regrets the situation that forces him for the sake of riches to leave the youthful Constantia, whom he really loves, for the decrepid old hag before him. He delivers in a short comparative soliloquy

loquy, which he terminates by resolving to leave the old lady for some more interesting swain, and to seek out Constantia and marry her immediately. Constantia, who had been anxiously watching the effect of her plot, now enters with her guardian, the Deputy and his wife; all are made friends—Leporello acquaints the Don the old lady was no other than his wife, Mrs. Leporello, disguised—the marriage of Giovanni and Constantia are agreed upon—they sing the following

FINALE.

Tune—Here's a health.

Deputy. I wish success to Giovanni!

Finick. & Constan. We wish success to Giovanni!

Omnes. All wish success to Giovanni!
For tho' he has deceived many,
Here he makes amends at last.

Ladies. Worthy patrons,
Gentlemen. Kindly shield him,

Ladies. Do not blame him—

Gentlemen. Pardon yield him.

Omnes. We wish success to Giovanni!
For tho' he has deceived many,
Overlook his errors past.

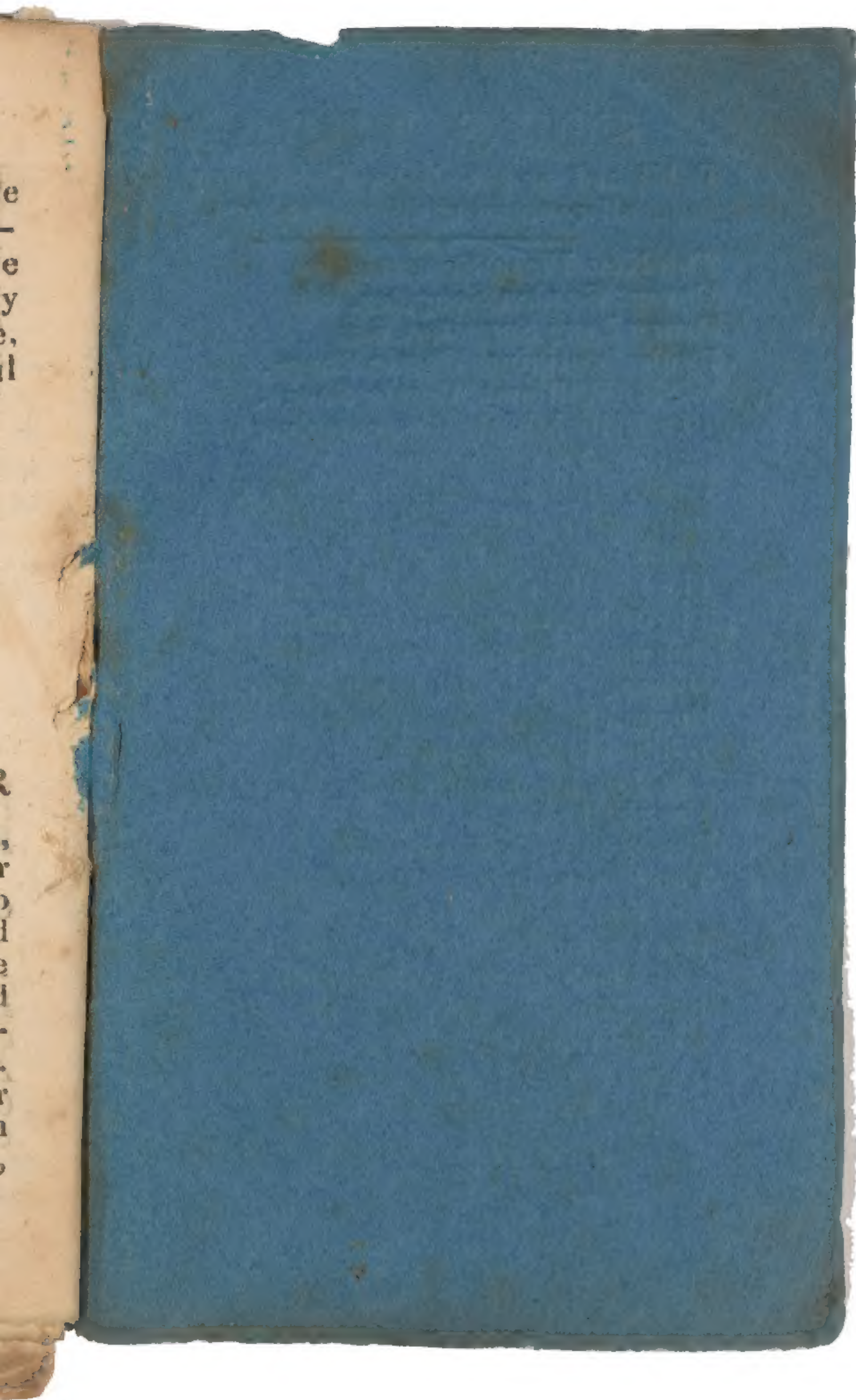
The scene changes—the Stage fills—the characters range and form a picture—the Orchestra and various bands on the stage strike up—when a grand display of fireworks close the performance with the name of Giovanni in beautiful coloured fire.

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